

THE MIDWEST ARCHITECTS NEWSPAPER 06_08.08.2012

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TRANSIT-ORIENTED DEVELOPMENT APPROVED IN CHICAGO'S WEST TOWN



COURTESY WHEELER KEARNS ARCHITECTS

THE TRANSIT LURE

When developers courted an empty lot at the southwest corner of the Polish Triangle in the late 1980s, the residents of Chicago's East Village neighborhood lobbied for

a landmark. Instead they got a Pizza Hut.

Now 1601 West Division Street will house an 11-story mixed-use development with 99 units and ground-floor

commercial tenants PNC Bank and Intelligentsia Coffee. Wheeler Kearns Architects will design the project, which sits at the **continued on page 7**

SPECIAL SUPPLEMENT 10

facades

SEE PAGE 12



EDUARD HUEBER



COURTESY BNL ARCHITECTURE

GEMS SCHOOL TO BURNISH LIFE AT LAKESHORE EAST

SPARKLING INTELLECTS

GEMS Education, the Dubai-based private school giant, has chosen Chicago as its entry point to the United States. And the face of their arrival will be a school in Lake Shore East **continued on page 4**

DEVELOPERS ISSUE

OHIO'S THREE LARGEST CITIES PURSUE DIFFERENT STRATEGIES FOR URBAN REDEVELOPMENT. AN EXAMINES RUST BELT REVITALIZATION. **PAGES 08-11.**

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The historic apartments will be renovated for affordable housing.



COURTESY HARTSHORN PLUNKARD

PLAN FOR LONG-VACANT ROSENWALD APARTMENTS STIRS DESIRE, DEBATE

PRESERVE & PROSPER

A long-vacant, historically significant apartment complex in Chicago's Bronzeville neighborhood, perennially included on various endangered buildings lists, seems one step closer to survival after the city's Community Development Commission

(CDC) approved a plan to repurpose the Rosenwald Apartments.

While Preservation Chicago's Jonathan Fine classifies it as a victory for preservationists and cultural historians, not everyone in the neighborhood **continued on page 2**



COURTESY MOSS

Rendering of a new parklet

TWO NEIGHBORHOODS
BUILDING CHICAGO'S
FIRST PARKLETS

PARK YOUR FANNY

By the time you read this, Chicago's first two parklets, or "People Spots," as CDOT calls them, will have opened for neighbors to enjoy a **continued on page 3**

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PUBLISHER
Diana Darling

EXECUTIVE EDITOR
William Menking

EDITOR-IN-CHIEF
Julie V. Iovine

MANAGING EDITOR
Alan G. Brake

ASSOCIATE MIDWEST EDITOR
Chris Bentley

ART DIRECTOR
Dustin Koda

ASSOCIATE EDITOR
Tom Stoelker

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Branden Klayko

PRODUCTS EDITOR
Perrin Drumm

CONTRIBUTING EDITOR
Molly Heintz

ASSISTANT MARKETING MANAGERS
Adriana Echandi
Joseph Piermatteo

ACCOUNT EXECUTIVE
Lynn Backalenick

CIRCULATION ASSISTANT
Ronni Tan

EDITORIAL INTERNS
Michael Lawlor
Yoon Shin
Michael Storm

CONTRIBUTORS
PHILIP BERGER / SARAH F. COX / GUNNAR HAND /
RYAN LAFOLLETTE / JAYNE MERKEL / MIRIAM
MOYNIHAN / BRIAN NEWMAN / AARON M. RENN

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GENERAL INFORMATION: INFO@ARCHPAPER.COM
EDITORIAL: EDITOR@ARCHPAPER.COM
ADVERTISING: DDARLING@ARCHPAPER.COM
SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
REPRINTS: REPRINTS@PARSINTL.COM

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SMART (RE)GROWTH

Are suburbanization and urbanism always at odds?

Much has been made lately of a supposedly historic shift in American demographics, in which community survey data from the Census Bureau showed many large American cities (mainly in the Sun Belt) grew at a faster rate than their suburbs since last year. But as any drive through the collar counties will make clear, the suburbs still loom large. In absolute numbers, the growth seen downtown is still a fraction of the growth enjoyed by communities more far-flung.

In this issue we look more closely at redevelopment in Ohio's three largest cities. Movements to revitalize withering urban cores there have progressed to a point where some see a brighter future for Rust Belt cities. A genuine interest in downtown living has coalesced with efforts by private developers and all levels of government to help produce a new template for urban redevelopment.

In Columbus, Ohio's Franklin County the trend is emerging: Urban growth last year outpaced ancillary growth. Columbus proper and its inner suburbs tacked on growth last year relative to that shown by admittedly more comprehensive census data released in 2000 and 2010. At the same time the suburban boom appears to have topped off, as outlying suburbs like Pickerington and Dublin saw their growth rates slow.

Suburban population numbers still belie premature assertions of a mass return to cities. But even towns and villages are starting to act more urban. A recent DePaul University study scored Chicago's suburbs in search of the area's most transit-friendly communities. The standout towns, like list-topper LaGrange, grew up around their rail lines before the rising popularity of cars sidelined higher-density, transit-oriented development. Now designers are resurrecting that model in response to growing demand from new generations of commuters.

Not all suburbs are created equal. In Cincinnati's suburban real estate market, the most requested lots are near walkable hubs and access to transit. Nationwide many younger people have chosen not to own a car, favoring instead mixed-use, communities and public transit. Even in the Motor City proactive Detroiters are advocating light rail along Woodward Avenue—a thoroughfare that cuts through a string of suburbs some say could support walkable commercial areas if transit-oriented development took root.

To not overstate the latest rumblings, it's important to remember the region's legacy of urban depopulation and disinvestment is staggering. For decades suburbs grew at a rate many times greater than their cities, propelled by long-standing policies that favored sprawl. But the clouds are beginning to clear over the Midwest. As residential and commercial tenants relocate downtown, continued urban investments are necessary to make this resurgence stick.

There is momentum, but redevelopment is not a perpetual motion machine. Just as tax breaks, development fees and infrastructure investments encouraged the explosion of suburbs, we need policies today that nourish the kind of development demanded by our rebounding communities throughout the Rust Belt. Land banks, economic development funds and new market tax credits are among the myriad tools available even in bleak economic times.

Proponents of smart growth may note that as urban cores and suburbs move toward walkable, denser communities, solutions need not pit city against suburb or even sustainability against sprawl. But that analysis downplays the importance of employment and cost of living. Rental rates are slow to rise in Cleveland, even with apartment occupancy at its highest level in years—that could be an opportunity to orchestrate redevelopment with ample room for both market demand and public good. If the scant population data available so far continues to conform with anecdotes of urban renewal, the Midwest may be on the precipice of a unique opportunity to reinvent both its job market and its land-use. **CHRIS BENTLEY**



SILVERRAVEN7/FICKR

Above: The abandoned Rosenwald apartments.

PRESERVE & PROSPER continued from front page agrees that the project as planned will prove a positive addition.

The Chicago Tribune's Blair Kamin reported that the commission approved a plan to provide \$25 million in tax increment financing (TIF) toward a \$110 million renovation of the complex. A venture called Landwhite LLC presented a plan, with designs from Chicago architects Hartshorne Plunkard, to convert the structure into 331 rental apartment units, 95 percent of which would be priced to attract working and lower-income families, leaving 5 percent at competitive market rates.

The building complex has a rich history and architectural pedigree. In the 1920s, the retail mogul and philanthropist Julius Rosenwald commissioned architect Ernest Grunsfeld Jr. to design the Michigan Avenue Garden Apartments to provide decent housing for an upwardly mobile middle class in the city's growing "black belt." Grunsfeld, probably best known for designing the Adler Planetarium, also left a rich portfolio of grand suburban villas. This is one of his few multi-family designs: a sprawling, four-story block complex around a private 2-acre courtyard. Since its 1929 completion, residents reportedly have included such luminaries as Quincy Jones, Nat King Cole, and Gwendolyn Brooks.

While the Bronzeville neighborhood has seen something of the real estate cycle reflecting the nation at large—and the increasing development activity on Chicago's South Side since the turn of the millennium—it remains far from gentrified. It is no overstatement to call the area directly around the project site "blighted," and the building itself has been vacant for a decade.

Some neighborhood groups are unhappy with the plan and fear that the overwhelming number of non-market rate renters won't jibe with the community's perception of itself and its direction. "What's at stake in Bronzeville," reads a statement the Bronzeville Community Development Partnership delivered to the CDC, "is the vanishing middle class and affordable quality housing options for them."

Paula Robinson, the Partnership's executive director, nevertheless maintains an optimistic outlook. As Kamin reported, with the TIF financing boost, Landwhite only has about half its money in place, so there's still room for a package that will encourage converting more units to market rate. And with careful management oversight and tenant screening, she thinks it can be done. "It's really about the marketing," she says.

Regrettably, marketing doesn't seem to be Landwhite's strong suit, at least not on the surface. While Kamin reported it had offices in Granger, Indiana, and New York City, it doesn't have much of a traceable history: no website. The contact phone number Alderman Pat Dowell's office had was the mobile phone of one of its principals, who didn't return calls at press time. **PHILIP BERGER**

ARCHITECTS RALLY AROUND GOLDBERG'S CONCRETE CLOVERLEAF

PLEADING FOR PRENTICE

More than 60 architects flocked to the side of Bertrand Goldberg's embattled Prentice Women's Hospital Wednesday, calling on Mayor Rahm Emanuel to ensure the concrete cloverleaf's permanent place in Chicago's skyline.

"The legacy of Bertrand Goldberg's Prentice Women's Hospital is unmistakable. It stands as a testament to the Chicago-led architectural innovation that sets this city apart," reads the open letter, whose cosigners include Frank Gehry, Jeanne Gang, and several partners of Skidmore, Owings & Merrill. "Chicago's global reputation as a nurturer of bold and innovative architecture will wither if the city cannot preserve its most important achievements."

Northwestern University, Prentice's owner, announced their intention to tear down the vacant hospital last year. But Alderman Brendan Reilly helped secure a stay of execution for the building, galvanizing a preservation movement that has earned the support of the Chicago AIA, Landmarks Illinois, and the National Trust for Historic Preservation (as well as *AN's* editorial page).

Prentice Women's Hospital moved to a new facility down the street in 2007, opening up Goldberg's distinct building to arguments of functionality in a high-density neighborhood. Northwestern argues its demolition plans are necessary for its research needs and suggests

that preservationists stand in the way of progress.

But a reuse study by Landmarks Illinois found rehabilitation as a lab, office, or residential tower would take less time and cost less than new construction on the site. Preservation would also "provide visual relief," they wrote, "for this portion of the Streeterville community, which is increasingly dominated by dense and boxlike high-rises."

Indeed Prentice's structurally unique cantilevered concrete shell is an architectural asset in the neighborhood. It is the only hospital Goldberg designed for his hometown, and its quatrefoil plan emerged from his belief that architecture should strengthen community through human relationships. Almost 40 years later, the worldwide list of architects calling for its preservation shows Prentice continues to bring the design community together.

CB

ASK NOT WHAT THE GOOGLE CAN DO FOR YOU

The biggest stir caused by the **Kennedys** newest proposal for developing **Wolf Point** was not obscuring the Merchandise Mart views or the plan to stuff three very tall towers on one impossibly small piece of land. It was more like, “There’s a *living* Kennedy with a stake in Chicago real estate?” We all know the family sold the Mart years ago. Fewer of us knew they held on to that little sandbar that sits in front of the the *Sun-Times* building.

Ready to boost the family fortune, the Kennedys with **Hines**, **Cesar Pelli** and **bKL** plan to max out the square footage on the site. Is this the architectural equivalent of a 10 pound bag of sugar in a five pound sack? Maybe, but development of that scale is also kind of exciting. And that leads to the biggest question. Can this economy support a residential and commercial project of this size? Well, Jean—that’s the last sibling standing, right, so the land must be hers—get out your good-faith checkbook: **Google** is coming. They’ve leased the top floors of the Mart, which will serve as the new headquarters of Motorola, which Google has acquired. That means thousands of high paying fancy Google jobs just across the street. With that news, Wolf Point is a done deal, no?

MIES-EN-SCÈNE

Mies better have a big old casket, because he’s undoubtedly been doing a lot of rolling over lately. First, the project to convert the lower floors of the IBM building into an eye-rolling five-star hotel called the **Langham Chicago** is back on. And now the city of **Detroit** and **HUD** are fighting over the fate of the foreclosed Lafayette apartment buildings. Let’s just hope they end up in the hands of a preservationist.

SEND OLD RAZR PHONES AND ZOMBIE THEME PARK PLANS TO EAVESDROP@ARCHPAPER.COM.

A parklet in Andersonville



COURTESY MOSS

PARK YOUR FANNY continued from front page little extra space in the Lakeview and Andersonville neighborhoods. They’re being designed and developed independently, but both have permits and are waiting for materials to arrive, so it’s a toss-up on which will finish first.

Their locations, inception stories, and designs differ, but the projects have many similarities: local architecture firms are working pro bono to design and obtain permitting; the respective Chambers of Commerce are contributing construction funds.

The Lakeview parklet will be installed in front of Heritage Bicycle & General Store in formerly metered parking spaces on Lincoln Avenue. The Andersonville parklet will be installed at the end of Farragut Avenue at its intersection with Clark Street. The architects behind each project revealed their considerations and motivations in crafting the parklets.

Kevin Toukoumidis is the principal at dSPACE Studio, down the street from the Heritage Store. His intention was to activate a space differently than a sidewalk cafe. “If people see just tables, they think it’s part of an establishment. This isn’t,” he said.

While the door to Heritage is a few feet away, Toukoumidis has designed chaise lounges into the space that can remain useful after businesses close for the day.

The design also calls for metal stools with solar-powered lighting shining downward after dusk.

Matt Nardella of Moss Design explained that the parklet’s location was chosen in part because of its distance from food retail “so people don’t feel obligated to purchase from them.” Another factor was that swapping metered parking spaces didn’t play a significant role. Speaking more about who owns the space, Nardella described that his firm tried to create a space that felt more like a park—with trees, a small lawn, and an herb garden—than a plaza, so there’s less of a sense that an entity owns the parklet.

The process to getting two parklets in Chicago grew organically. In the case of Lakeview, Toukoumidis saw the positive impacts of parklets in San Francisco and New York City and approached the Heritage Store’s owner prior to opening. Andersonville Chamber of Commerce was approached by staff from the transportation department; the Chamber then contacted Moss Design for assistance because of their experience in building temporary parklets for Park(ing) Day, the international event that helped popularize converting parking spaces into public space.

Perhaps the organizers will agree to host grand opening parties simultaneously.

STEVEN VANCE




ANTHONY TAHIER

> drumBAR

201 East Delaware Place
Tel: 312-924-2531
Designers: crème design

The word “speakeasy” usually conjures up images of basement bars, passwords, and escape tunnels, not jaw-dropping 18th-floor penthouses. But that’s the inspiration for the Raffaello Hotel’s new rooftop hangout, drumBAR. Jun Aizaki, founder of Brooklyn-based crème design, “immediately knew that the space was going to be something special.” And that it is. In a city littered with rooftop bars, this one stands out, mostly because they didn’t slight the interior component of the space, which is as exceptional as the view of the Hancock or Mies’ Lake Shore Drive apartments.


Once a penthouse suite, drumBAR’s interior opens into a collection of intimate gathering spaces, almost all capped by dramatic cathedral ceilings. Off the main bar, a dramatic custom fixture lights a central lounge, a constellation of brass armature and filament bulbs that highlights the volume of the room. A long aisle off the navelike lounge leads to a VIP area flanked by arched windows. Rich stained wood paneling and leather armchairs are accented with the occasional green lacquered stool. The color palette extends to the roof terrace with its custom club chairs framed with diagonal slats and all-weather fabrics. The design team’s success may be in designing a space that’s alluring in all four Chicago seasons. **RYAN LAFOLLETTE**



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Phase two of the GEMS school



The lobby

COURTESY BKL ARCHITECTURE

SPARKLING INTELLECTS

continued from front page
designed by bKL Architecture.

"GEMS uses design and architecture as a way to distinguish themselves,

which is exciting to us," said bKL principal Thomas Kerwin. The school will be built in two phases: First, a 9-story building for kindergarten through fourth grade situated

on Lake Shore East Park. As the first class of students grows up, they will move into the phase-two building—a 12-story facility for grades five through twelve that faces Wacker Drive.

"One great aspect of the site is the multilevel road system on Wacker Drive and the fact that you can separate drop-off from the upper-level traffic," Kerwin said.

The massing of bKL's design mirrors the size of the students within each building. But the larger phase-two building also presents new problems: namely, how to deal with kids moving through a high-rise. bKL studied circulation patterns to determine how many elevators and stairs the building would need, careful to lighten the vertical transportation load during peak hours.

Both buildings feature light-filled lobbies and cafeterias, as well as striking views of the lake and downtown Chicago. A skin of opaque material and glass interwoven to vary the amount of daylight depending each room's function will keep classrooms more shielded from sunlight than common areas. Exterior renderings show the facade with a blue and red line pattern, but Kerwin said the firm is "still investigating" color schemes.

A radio studio, competition-sized swimming pool, and studios for dance, art, and music are among the facility's accommodations. **CB**



COURTESY SOM

UNVEILED**CHRIST HOSPITAL**

While technology and instruments of medicine evolve constantly, hospital buildings are there to stay. A Skidmore Owings & Merrill (SOM) masterplan for Cincinnati's Christ Hospital is meant to have a calming influence on both patients and staff. SOM's 1.4-million-square-foot project broke ground in July, with completion expected by mid-2015. Demolition of a parking garage on the south end of the site will clear way for a new Orthopaedic and Spine Center, whose downtown-

facing south side will serve as the new face for the hilltop hospital.

This new front facade features a massive "lantern" window, meant to play off the original hospital's historic cupola. At night, light emanating from the hospital assumes the form of a beacon. By day, it's designed to welcome warm natural light into the hospital. The soothing effect of natural light on Christ Hospital's hallways and lobbies should be enhanced by a floor plan that aims to simplify typically chaotic hospital circulation.

A roof garden tops off the design, which plays off the red brick of the existing

structures around the hospital. SOM's masterplan constructs a campus from existing buildings, new public spaces and the seven-story Orthopaedic and Spine Center. If the hospital now feels like a part of something greater, the designers hope Christ Hospital's patients will too. **CB**

Architect: SOM Chicago
Client: Christ Hospital
Location: Cincinnati, OH
Completion Date: 2015

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CITY SAYS FOUR-PART PLAN WILL BOOST LOCAL ECONOMY, PROMPT PHYSICAL ACTIVITY

MAKING WAY FOR PUBLIC SPACE

Mayor Rahm Emanuel will likely say he's continuing to make good on commitments to public health and expanded outdoor space if a four-part plan to tackle both becomes a reality. Emanuel introduced an ordinance this month backing the Chicago Department of Transportation's "Make Way for People" program, which is made up of four initiatives that the city and its partners claim will spark neighborhood economies and increase physical activity citywide.

This is particularly important to communities on the South Side that don't have as much public space as the North Side and could use an economic jolt, according to Bernita Johnson-Gabriel, executive director of Quad Communities Development Corporation (QCDC). QCDC is a Bronzeville-based nonprofit that is partnering with the city to pilot a portion of Make Way for People known as People Spots. People Spots essentially expand sidewalk seating onto portions of the street.

In Bronzeville, there are plans for a "People Spot" on 47th Street and Champlain Avenue, near two restaurants. "The South Side does

not have a lot of outside dining opportunities, and we're excited to be able to offer that," Gabriel said. QCDC will also oversee another People Spot in nearby North Kenwood, which is supposed to go on 47th Street and Greenview Avenue, by the Little Black Pearl art and design center.

Two other People Spots are planned for the North Side: one in Andersonville, at Clark Street and Farragut Avenue; the other in Lakeview, on Lincoln Avenue, between Southport and Lakewood avenues. The Andersonville Chamber of Commerce and the Andersonville Development Corporation will take the lead on the project but will work with the city.

In similar fashion, the Lakeview Chamber of Commerce will take the reins with the Lincoln Avenue People Spot. "It's an opportunity to infuse a more pedestrian-friendly environment. It increases positive loitering," said Colleen O'Toole, managing director of the Andersonville Development Corporation, about the Andersonville project.

The People Spots will be paid for mostly

with money from Special Service Areas (SSA) in each project location. SSAs are taxing districts where property owners pay additional property tax dollars to fund local public projects. The Lakeview Chamber of Commerce's SSA project budget is \$40,000, and QCDC's is \$44,000. The Andersonville project will cost \$18,000, according to O'Toole. O'Toole said \$2,000 to \$6,000 in SSA money will be used. The group raised \$6,400 and the chamber is contributing \$5,000.

Thus far, the city and its partners have only announced projects for the People Spots concept, but there are three other initiatives under the Make Way for People umbrella: "People Streets," "People Plazas," and "People Alleys." People Streets are portions of streets that could be closed off permanently or temporarily to make public space. With People Plazas, the city wants private investors to clean up malls and plazas so farmers markets and other outdoor retail opportunities can go there. People Alleys would see the city temporarily close down alleys on select nights to host live performances.

Janet Attarian, CDOT executive director for streetscape and sustainable design programs, said the city and its partners have been talking about the program for a year. CDOT

documents indicate that the city looked to open space initiatives undertaken in New York City, Dallas, and San Francisco.

"If you're going to compete with those other cities, you have to create environments where people want to live, work, and play," Attarian said. "Quality of life really matters. It matters when you're looking to attract and retain businesses, when it comes to public health, place making and economic development."

Before the projects move forward, Emanuel's ordinance needs to make it out of the city's budget committee, and onto the council floor for a vote. The committee has not set a date yet to discuss the ordinance.

NICK MORONI



Rendering of a People Spot

COURTESY ANDERSONVILLE DEVELOPMENT CORP

E-PERMITTING FINE-TUNED AS PROCESS BECOMES MANDATORY

UPLOAD THIS!

In an age when architects can video-conference with clients in China and inspect 3-D renderings on their phones, the old process for obtaining a building permit from the city of Chicago was rather old-fashioned. The city's new "E-Plan" for electronic review became mandatory on July 2, replacing a system that required architects to schedule in-person appointments with several city departments and submit hard copies of building plans in triplicate for comment from each municipal office.

Now architects can submit plans electronically for review by multiple city departments simultaneously. The change is meant to streamline the approval process and spare designers billable hours spent waiting in line and scheduling appointments.

"Everybody complained about the archaic system," said Zurich Esposito, executive vice president of AIA Chicago. "This was an area where a lot of our members expressed concern about the amount of red tape. This is a huge development."

E-plan permitting has been available on a voluntary basis in Chicago since January. But for months the city required submissions to be dwf files, a format not compatible with Mac operating systems. Some architects with Apple equipment pointed out the new system could actually increase red tape for small firms by requiring them to buy PCs after July 2 or risk losing business with the city.

After soliciting feedback from the architectural community, the city announced they would accept pdf files as well, which could accommodate scans of hand drafts. Other components of the application, such as letters from contractors or letters from the Alderman, were already accepted as pdfs.

"We did reach out to hundreds of architects and got great ideas from them," said Deputy Building Commissioner Matthew Beaudet. "There will be no disenfranchisement of any design professionals under this new system."

Currently users have to use Internet Explorer to upload their documents, but

Beaudet said Avolve, the Arizona-based software developer hired by the city to design the E-plan system, will work to expand the system's compatibility with other web browsers. A representative from the Department of Buildings said the system will be fully Mac compatible by the end of the year.

Los Angeles embarked on a similar overhaul shortly after Mayor Rahm Emanuel announced Chicago's E-plan program last fall. Houston and Miami also have electronic permit-approval processes.

"Permits are jobs. They put people to work," Beaudet said. "Anything we can do to help us be a partner with the industry."

But there is room for improvement, according to Burnham Nationwide's Code Group director Christopher Chwedyk. For instance, Illinois licensing law accepts electronically produced seals, but not electronic signatures. For out-of-town firms who can't easily drop off a hand-signed plan at city hall, he said, that could be a problem. The E-plan system also lacks an established provision for real-time web conferencing that could help architects clarify corrections noted by city officials.

"I don't think they're utilizing the technology to its fullest extent," Chwedyk said. This could happen as part of the existing developer services program, which allows for third-party review of particularly large or complex projects.

The E-plan transition could be a good time to reevaluate the city's rather idiosyncratic permitting system as a whole. Chwedyk notes that while the process may be faster now, Chicago still requires architects, not contractors, to shoulder the financial burden of the permit deposit, not to mention time spent in the application process, no minor consideration for sole proprietors or small firms.

"Everybody says we have to take small steps. It wasn't that long ago these corrections were being done by hand, and you had to decipher handwriting," Chwedyk said. "We're way beyond that now." **CB**

AT DEADLINE

TOWERS IN LINCOLN PARK

When the Ann and Robert H. Lurie Children's Memorial Hospital decamped from its 130-year home in Lincoln Park, several development teams jumped at the chance to reclaim six acres in the heart of one of Chicago's most vibrant neighborhoods. The winning team, developer McCaffery Interests with architecture firms Antunovich Associates and SOM, revealed updated plans at a July 26 community meeting. Earlier schemes showed a blocky convergence of two perpendicular towers, which SOM partner Brian Lee likened to a ziggurat. Now three glass and steel towers—145 feet, 250 feet and 290 feet tall—are distributed more evenly across the site. The new design calls for 698 rental-units, more than 160,000 square feet of retail and restoration of some historic facades.

BANKING ON RECOVERY

Tens of thousands of vacant homes pepper metro areas across the Rust Belt. Cook County officials announced in late July plans for a land bank to absorb some of Chicago's vacant homes and properties. Following the lead of Cuyahoga County, Ohio and other blight-afflicted regions, Cook County Commissioner Bridget Gainer said seed funding for the entity could come from Illinois' share of the national foreclosure settlement. The city's South and far West Sides suffer from high concentrations of vacant and abandoned buildings.

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COURTESY PERKINS + WILL

When creative consultancy firm IDEO went to Perkins+Will for help moving their offices from Evanston to Chicago's West Loop, it was design at work on many levels. And like the creative process itself, finding an appropriate space for the design and innovation experts was a dynamic, revealing journey.

IDEO had a strong connection to Northwestern University, so

Evanston made sense as an initial base of operations. But one of their goals in moving was to immerse themselves in Chicago's design community, and not just its architects. With Perkins +Will's Joe Connell, the principal in charge of the project, they started scouting out locations in and around the Loop.

"What we kept coming back to was, what makes an IDEO space?

Does it look like, feel like IDEO?" Connell said. When they got back to the firm's basic tenets of the practical over the pristine, he said, "We realized this is probably not high-concept. It will be like a found object that we make right."

Their initial canvas included real estate on Michigan Avenue, but their ultimate choice was guided by a cozier appeal: they wanted to cook. By including the need to remove cooking exhaust, the team precluded any middle-of-the-stack high-rise offices. And they were priced out of many penthouse or ground-level options. "It seems like a simple thing," said Connell of the fire code concerns homecooking created. "But it really changes the dynamic."

IDEO's guiding principles included, "the space itself should not be seen as a precious artifact, too gimmicky, too stylish or hyper-congruent to the programming plan." Their reputation may be sterling, but IDEO's tastes gravitate toward incidental messiness—honest exploration

over sparkling precision. "They're more junkies about the design process than they are about a clean outcome," Connell said.

That meant collaboration would be at the heart of the new building's programming. Instead of heads-down workspaces, project rooms would become the basic building block.

They found a loft building in West Loop that, with some work, could be engineered for roof space without interrupting office flow: It was important to IDEO that they not separate their workforce onto two floors as they had in Evanston. Rooftop access provides striking views of the city, as well as a place to grow fresh vegetables, without fracturing the main workspace.

That decision served multiple purposes. Most importantly, it encouraged the team to commit to a project-based orientation, since the only way they could pay for the roof was to give up individual workspaces. Connell said. "It was like committing to

being a monk. You can't go back." He added, "But they decided, 'if we live and die by projects, let's commit to project life.'"

IDEO worked collaboratively with Perkins+Will throughout the process. Connell said they surmised his role to be "getting the space to an eight, and then you guys get it to a ten. They said, 'Exactly.'" IDEO members instituted democratic measures like voting on furnishings with anonymous Post-it notes to customize their space.

It was a process of discovery for Connell, too. "We learned how to get out of the way," he said. **CB**

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THE TRANSIT LURE continued from front page southwest corner of West Division Street and North Ashland Avenue.

The high-rise will be the first to take advantage of an ordinance introduced by alderman Proco Joe Moreno that allows projects near public transit to qualify for high-density, low-parking zoning.

"We wanted to build consensus around the notion that we should be attracting people who want to use public transit, walk, bike," said Scott Rappe, an architect who has lived and worked in the neighborhood since 1988. Rappe is a co-chair of the East Village Association (EVA), which has lobbied aggressively since the 1980s for forward-thinking development.

Developer Terra-vision proposed a stand-alone Walgreens and a parking lot in 2007, to East Village Association's dismay. "We have a golden opportunity," wrote EVA member George Matwyshyn in a 2007 letter to then-alderman Manny Flores. "What path do you want to take?"

The Wicker Park & Bucktown Chamber of Commerce, the West Town chamber and prominent community members, including architect Jeanne Gang—Studio Gang's office is one block north of the site—joined in the fight. "This corner represents a fantastic opportunity to help create a more sustainable city and further define the triangle with great urban architecture at the same time," Gang wrote in an email.

"Paying an obscene \$4.85 million dollars for this real estate and then keeping it from serving its highest and best use," Rappe wrote in 2007, "is like an art patron purchasing the *Mona Lisa* and squirreling it away for their own private enjoyment."

Their campaign worked. The property was foreclosed and Rob Buono, the developer who acquired it, proved much more receptive to EVA's vision.

"It was collaborative. The community was very forward thinking," Buono said.

The transit-oriented development ordinance is limited by both zoning and distance. It applies only to B or C district developments with dash 5 density that are located within 250 feet of a CTA or RTA station, and that have at least one bike parking space for each car that would otherwise be required. But Rappe, Buono, and Raymond Valadez, chief of staff for alderman Moreno, all say they hope it serves as a precedent for transit-oriented development elsewhere.

"This was really the first time this policy idea of true transit-oriented development was embraced in the city," said Valadez. "Communication was ultimately the key to success between the developer, the community, and our office."

For Buono, who has lived in the neighborhood since 1992, it's an opportunity. "I think it's going to provide a basis for city council and city planners to think more about transit-oriented development and how it might be appropriate at more locations throughout the city," he said.

Gas stations and fast food restaurants occupy many prominent corners around the city. Those are risk-averse developments, Buono added, that make sense when times are tough. "I think that's viewed as more problematic particularly in proximity to public transit," he said.

They aim to break ground this fall and complete construction 10 to 14 months later. **CB**



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COURTESY CASTELLI MANAGEMENT

CAN THE CENTERS HOLD?

CLEVELAND, COLUMBUS, AND CINCINNATI ARE REBUILDING THEIR URBAN CORES TO LURE AND RETAIN YOUNG PROFESSIONALS. THESE CITIES ARE PURSUING DEVELOPMENT STRATEGIES THAT REFLECT THE DISTINCT CHARACTER OF EACH PLACE. IS IT THE BEGINNING OF A RUST BELT REBOUND? BY CHRISTOPHER BENTLEY

Ohio's three largest cities—Columbus, Cincinnati, and Cleveland—are reinvesting in their urban cores, eager to capitalize on a renewed interest in city living. Development corporations, land trusts, and local governments are orchestrating a flurry of development that has taken off in neighborhoods once considered ghost towns or worse. It could signal a transformational moment for the region, as areas known for sprawl make long-term bets on the city in an attempt to rebuild hollowed-out tax bases.

But is the deck stacked against them? Redevelopment tends to carry more additional costs—demolition, environmental inspections—than turning green fields into suburbs. And mass exoduses have left many Rust Belt cities

with aging infrastructure and housing stock whose repair bills and vacancy rates are outsized even for rebounding urban areas.

Suburban populations still outnumber urbanites in all three metro areas, and suburban growth continues to outpace city growth in Cincinnati and Cleveland. Changing development dynamics might not amount to a regional renaissance, but it could mean city living in the Rust Belt is no longer in free fall.



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Opposite page: The Banks, a major new development on the Cincinnati riverfront includes housing, offices and retail; **This page, clockwise from top:** The Flats East Bank in Cleveland includes a boardwalk and 140 residential units; the development also includes a boutique hotel; revitalized Euclid Avenue in downtown Cleveland; the new Medical Mart and Convention Center is under construction.

CLEVELAND: ANOTHER CHANCE

In the 1990s, Cleveland seemed to have finally figured it out. Manufacturing jobs had begun to rebound after 20 years of deindustrialization and white flight. And a 15-year dream of housing the Rock and Roll Hall of Fame came true in 1995—the poster-child for reinvestment and culture in an ailing blue-collar city once dubbed “the mistake on the lake.”

Three sports stadiums sprang up downtown, but the surge of high-profile development did not save the city from decades of structural change that make it hard for any permanent recovery to take root.

Now a new round of reinvestment downtown has garnered attention from observers who see Cleveland

as a bellwether for the Eastern Great Lakes region.

“Everyone kind of expected in the 1990s that if we build it they will come,” said Greg Ward, vice president of Wells Fargo’s Real Estate Group in Cleveland. “Now there are concerned people in the real estate community saying, ‘How do we make sure we don’t fumble this round of big development?’”

The major projects this time include the Cleveland Medical Mart & Convention Center, which topped off its steel frame in June, and Horseshoe Casino, which took in \$26.1 million after payouts in its first month. By next year new casinos will also open in Columbus and Cincinnati.

In downtown Cleveland, demand for rental housing is outpacing supply. Cleveland Flats East Bank, a 140-unit

residential complex on the riverfront, is set to open next year. MRN Ltd. will convert three stories of the historic National City Bank building on Euclid Avenue into housing, following the K&D Group’s reclamation of unused office space in the nearby East Ohio Building.

And commercial tenants like AmTrust Financial are also reconsidering the city, helping to stabilize distressed properties downtown.

“This is for real,” said Tracey Nichols, director of the city’s department of economic development. “I think we’re seeing a fundamental shift.”

An array of creative financial incentives are behind almost every deal. The Flats was one of the largest public private partnerships in Cleveland’s history. New markets tax credits even

allowed for Cleveland to build its first new police station in 34 years.

“The city and county governments are working together,” Ward said. In a city where a recent corruption scandal indicted dozens of public officials, public trust is key to economic development. “They get development now, and they get the value of a center city as a hub.”

From one angle, Cleveland looks like the opposite of a dying city. Young people are moving into Downtown and neighborhoods like Ohio City and Tremont, while older adults are leaving these areas for the suburbs and exurbs. The city shrank steadily even as Downtown doubled its population since 1990. And suburban Cleveland has also contracted, as exurban communities in the five

counties surrounding the metro area grew.

Offers of tax relief capitalize on a cultural tendency toward city life among the younger workforce of today’s flourishing industries. And the city is reinvesting in urban amenities like planters along Euclid Avenue and a shaped-up Chester Avenue Park in an attempt to close the loop. The annual Cleveland Design Competition, organized by architects Micahel Christoff and Bradley Fink, is calling on designers to transform the city’s Detroit-Superior Bridge into a symbol of civic pride.

But the city’s tax base is still too weak to repair some essential urban elements, namely its ailing public school system. “It’s a barbell market,” Ward said. “You have young professionals without kids, and empty-

nesters whose kids are already through the school system. And it’s tough to get a lot of people who are in between.”

According to a census analysis by the Greater Ohio Policy Center, almost 34,000 members of Generation Y left Cleveland city limits over the last decade.



COURTESY 3CDC



CINCINNATI: POCKETS OF GROWTH

Columbus and Cincinnati are taking another tack, hoping to recast their cities as entrepreneurial havens, banking on their rapidly changing demographics. Roughly a third of each city's population is Generation Y. The two

cities are each home to three Fortune 500 companies.

And both have invested in small business incubators. Jeff Weedman, vice president of global development at Procter & Gamble, recently announced a two-year leave to help launch Cintrifuse—a hub for startups in Cincinnati

that is eyeing a former nightclub in the Over-the-Rhine neighborhood for office space.

If that goes through, it could be the apex of the neighborhood's rapid transformation. Entrepreneurs and executives might soon flit about where just a few years ago drug

dealers roamed the streets. An area that lost almost 90 percent of its population since its heyday, Over-the-Rhine now outpaces the central business district and neighboring Pendleton (the area that constitutes "downtown") in new residential sales. The total downtown area population topped 13,000 last year—a milestone, but a fraction of the population individual neighborhoods once enjoyed.

A \$48 million renovation of Washington Park is the latest investment by Cincinnati in its urban character. The Washington Park renovation took \$17.85 million in city and state grants and loans, \$13.3 million in PNC Bank equity through new markets tax credits, and more than \$1.6 million in grants from private donors and foundations—Procter & Gamble's nonprofit P&G Fund contributed \$1 million.

Some historic elements of the 1855 park remain, including a replica of a Civil War-era cannon. But the thrust of the project was reinvention. The design team included BHDP Architecture, Human Nature Inc., THP, KLH, and ME Companies. They excavated more than 110,000 cubic feet of dirt—and relocated 53 bodies interred there (a portion of the park was once a cemetery)—to make way for a 450-space subterranean

parking garage to serve neighboring businesses. Once 6 acres, Washington Park is now 8 acres and boasts a new playground as well as an interactive fountain. Nearby, Mercer Commons will include 154 units of housing and 26,000 square feet of retail space in refurbished and new infill buildings.

With phase one of the region's largest mixed-use development already at capacity, construction continues on The Banks, an 18-acre complex that aims to reclaim the riverfront. Lifted out of the Ohio River floodplain by underground parking garages, the area between two arenas home to the Reds and the Bengals will house another 300 apartments and ground-level retail when phase two breaks ground later this year. The buildings' design may not be as progressive as their role in the city's urban development: The Banks is expected to draw 3,000 residential tenants and up to \$3 billion in economic impact for the city and county.

Washington Park, which reopened in July, and The Banks join Fountain Square and the Smale Riverfront as the newest vote of confidence for urbanism in Cincinnati. And like those projects, they bear a seal of approval from the Cincinnati Center City Development Corporation (3CDC), a prolific nonprofit

Top to bottom: Mercer Commons will anchor the revitalization of the Over-the-Rhine neighborhood; the development includes rehabbed buildings and infill; new construction will be both contemporary and contextual.

behind many of the city's recent developments.

"There was this movement of people wanting to move downtown," said Anastasia Mileham, vice president of communications for 3CDC. Last year, according to Downtown Cincinnati Inc., population in the central business district and Over-the-Rhine rose 12 percent.

When 3CDC was founded in the early aughts, crime in now-hip Over-the-Rhine was spilling over into the central business district. Fountain Square, "the heart of our city, was kind of this desolate place," Mileham said. The project gathered funds from city grants and state loans, but the bulk of the project was privately financed, a testament to, among other things, the value of urban renewal to the area's corporate interests.

"Downtown is great for bringing people together to share ideas, but I think the innovation still filters out to the suburbs, as well," said Michael Hines, a 28-year-old real estate agent who lives in The Banks and works in suburban Hyde Park. "You



Left: In Cincinnati the refurbished Washington Park is now a neighborhood amenity with an underground parking garage to support nearby development; **Top:** Columbus Commons replaced a dead urban mall with offices, retail, and a public park; **Above:** Adjacent residential development is underway.



need to expand your base."

Suburban communities like Hyde Park and Montgomery have invested in walkability, sweetening the deal for those thinking of leaving the city for suburban school systems. But residents of the Cincinnati metro area outside city limits still outnumber their urban counterparts six to one.

Cincinnati has secured \$211 million in federal new markets tax credits since 2009, compared with \$125 million for Columbus and \$68 million for Cleveland. Despite its persistent suburban development, reinvestment in Cincinnati's historic downtown neighborhoods is gathering considerable

momentum.

"It's all about pockets. There are pockets of growth everywhere," Hines said. "There are still areas that are hard hit and hard-pressed to rebound anytime soon."

COLUMBUS: CAPITAL INVESTMENT

With more than 55,000 students and a \$2 billion endowment, Ohio State University is a natural engine for growth in Ohio's largest city, Columbus.

Unlike Cincinnati and Cleveland, Columbus has seen its population rise since 1970. That's due in part to its policy of annexing surrounding areas, but a history of aggressive financial incentives

deserves most of the credit for this distinction. The city offers "enterprise zone agreements" for tax abatements of 75 percent, and even 100 percent to build downtown.

Urban apartments are in demand nationwide. The national vacancy rate is 4.9 percent, according to real-estate research firm Reis Inc. But in Columbus, it's only 4.5 percent. Undergrads are joining graduate students and young adults in downtown housing, adding to the biggest construction boom the city has seen since 2005.

"There's an energy now that is becoming self-perpetuating," said Joseph Reidy, chair of Urban Land

Institute's Columbus chapter.

In the core of downtown Columbus, condo sales have flagged as apartment sales picked up. An older suburban population has remained relatively sedentary, Reidy said, allowing for denser development to emanate out from a "recolonized" downtown.

The city drove that process of recolonization when they razed City Center shopping mall in 2009 to make way for a \$145 million office and retail development and \$15 million city park called Columbus Commons. One community blogger called the mall "a big abscessed tooth in the middle of the city." It's a fitting image, as

the new development's own website describes its "surgical dismantling of the mall space."

The city's proactive reclamation of its urban core continues. Carter, the nation's third-largest commercial developer, is expected to break ground this month on a \$50 million residential project abutting the Commons.

With more than 100,000 students across more than a dozen institutions of higher education, Columbus has a built-in work force and innovation base that is crucial to the city's future growth. That growth could look very different from central Ohio's traditional patterns of development in open land.

"We should not be cannibalizing farmland," Reidy said. "With the economic situation that we have today, people are starting to realize a denser footprint has more people sharing the tax burden. There just isn't the appetite for local governments to float bonds anymore to support 5-acre lots ever-radiating outwards."

A TIPPING POINT?

All three cities are nourishing "meds and eds"—healthcare and higher education—in their pursuit of urban renewal. But an interest in homegrown small businesses could help cement national industries within the regional economies of each city.

Building permits may be up compared to last year in

all three cities, but Columbus, Cincinnati, and Cleveland were struggling long before the current recession. In absolute terms, the downtown activity is a fraction of the growth still seen in suburbs, even if its pace has picked up. Sprawl in northeast Ohio blazed over county lines. A recent report by Policy Matters Ohio found that the state ranks fourth highest in the nation for underwater mortgages, behind Arizona, Florida and California. Cuyahoga County, home to Cleveland, leads the state.

But the financial crisis has also forced many potential home buyers to reconsider some perceived truths about their suburban aspirations: Do I want to own a house? Do I need to own a car?

The future is uncertain for Clean Ohio grants and other state programs that helped fund recent development. And despite a corporate community invigorated by a "modernized" business-friendly tax system, tax incentives are still needed to keep this return to the city at full steam.

Each city believes it is building on good bones, and demographics put the onus on the younger generation. All three cities saw their population of baby boomers leave in droves. More than 30 percent of Columbus residents born between 1946 and 1965 have left the city since 1980. That's a lot of room for new ideas.

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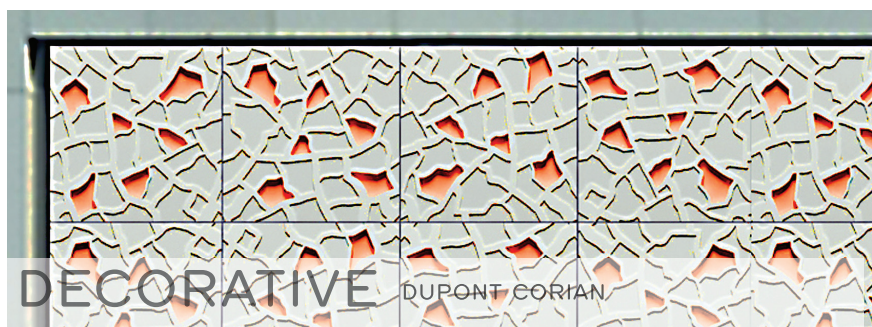
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Architects are using facades to push the green building revolution. Advances in technologies like glass fabrication and performance-modeling software have been a key to making this happen. But now that the first wave of high-performance buildings have been in play for a number of years, the industry has new post-occupancy data applicable to the next generation of energy-efficient buildings. Software is also helping people collaborate in unforeseen ways, allowing architects to do productive, real-time work with fabricators and facade consultants no matter their

geographic location.

And with improvements in digital design software, architects are not just creating building enclosures that passively reduce a building's energy consumption. Facades are now active participants in their interior and exterior environments, with operable components and energy-collecting systems that can power many of the functions within. Photovoltaics continue to grow in popularity; one report from NanoMarkets, an industry analyst, estimated the total market for BIPV glass will reach \$6.4 billion in revenues in 2016, compared with

\$1.5 billion in 2012.

Material advances, too, are making building skins more efficient. Architectural products are slimming down: long a staple of European rainscreen design, thin-form ceramics only a few millimeters thick are taking their place on building exteriors as a lightweight, high-design option for a range of projects in the United States. Concrete is also having a revolution as a facade material, with new advances in ultra high-performance mixes that are lightweight and can be manufactured almost anywhere in the world. Glass-fabrication technology

is allowing fabrication of larger panels, reducing material consumption for many projects. Metal, too, is being modeled in new and exciting ways. While structural steel systems continue to bend, twist, and conform innovatively, the world's most cutting-edge architects are showing that their fascination with bending, perforating, and finishing metal continues. Ultimately today's facades are more than the sum of their parts, allowing not only these buildings but our cities as a whole to function more efficiently than ever. **JENNIFER K. GORSCHÉ**



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FACADE DETAIL:
ENCLOS



Long scattered over several Manhattan buildings, the John Jay College of Criminal Justice decided several years ago to unite its facilities with one vertical campus. Designed by SOM, the new 625,000-square-foot building doubles the size of the school's facilities, adding classrooms, labs, auditoriums, offices, and student spaces to meet increasing enrollment. The building's stacked, cascading layout allows students to collaborate across disciplines, and the architects wanted this function to be visible from the exterior as well. Framed glass setbacks for the cafeteria, labs, a 250-seat classroom, and large lounge area highlight the building's diversity from the street and emphasize the "transparency of justice," said the architects. The rest of the building has a skin of aluminum panels and fritted and transparent low-e-

coated insulated glass units, all fabricated by Viracon, which are arranged in a staggered pattern on all four sides (every third panel is transparent). The typical panel dimension is 6 feet, 8 inches by 15 feet.

Baker Metal Products provided extrusion fabrication and subassembly services, and units were later assembled at the Eprata, Pennsylvania, facility of facade design/build consultant Enclos. Enclos conducted two laboratory performance mock-ups to confirm each curtain wall system's performance, with validation including on-site water chamber and hose testing. Because of the college's urban location, installers used three methods to install 240,000 square feet of facade: hydraulic crane, pallet stacker, and monorail systems. Enclos also provided installation services

for the building's metal panels, canopy and soffits, louvers with steel supports, and glass and aluminum doors.

Depending on how it is approached, the facade presents a different effect. Vertical fins with depths of 3 to 11 inches encircle the building in bands. Finished with silver mica-flake paint on one side and silk-screened with red dots on the other, the fins make the building look red when seen from the east and approached counterclockwise. The effect connects the building with the brick facade of nearby Haaren Hall, the college's main location previously, and with North Hall, a former shoe factory building. From the other direction, aluminum and glass materials fit with the school's newer glass-clad neighbors on 11th Avenue.

BRIDGESTONE AMERICAS CENTER FOR RESEARCH AND TECHNOLOGY

ARCHITECT: SOL HARRIS/
DAY ARCHITECTURE
LOCATION: AKRON, OHIO

FACADE DETAIL:
FIRESTONE



This year, Nashville-based Bridgestone Americas celebrated the opening of its new 265,000-square-foot technical center in Akron, Ohio. Designed by Ohio-based Sol Harris/Day Architecture, the facility is one of the company's three technical centers worldwide; the others are in Rome and Tokyo. The project houses a research laboratory that the tire maker uses to test new tire compounds, as well as prototype and quality-control engineering offices and additional office space for almost 450 employees. A pedestrian bridge with custom ceramic-frit glass spans Akron's South Main Street to connect to a new 400-car parking structure on the nearly 25-acre campus.

Built to LEED Gold specifications, the technical center does not rely on just one enclosure system to function efficiently. Instead, it incorporates a range of efficiency-enhancing products from Bridgestone's Firestone Building Products division, including the S-4500 Aluminum Panel Rainscreen System, Flat-Lock Stainless Steel Wall Panels, UC-600 Aluminum Exposed Fastener Panels, UC 500 Aluminum Soffit Panels, S-200 Aluminum Column Covers, Aluminum Sun Screens, and LS-1 Light Shelves. Using the company's suite of products also helped the project stay on a tight schedule—from its February 2010 groundbreaking to its official opening in April 2012.

In addition to the light shelves and screens, reflective roofing and a vegetative roof reduce the building's cooling requirements, while an on-site cistern collects water for irrigation. A high-performance, triple-glazed facade system uses United Architectural Metals UAM 275-925 TRIPLE, a thermally broken unitized curtain wall system designed to accommodate Viracon's 1-3/4-inch triple-glazed units across 50,000 square feet of curtain wall.

BURJ KHALIFA

ARCHITECT: SKIDMORE,
OWINGS & MERRILL
LOCATION: DUBAI, UAE

FACADE DETAIL:
GUARDIAN



In an arid climate like Dubai's, a building's enclosure system is its most important protection against days that average a high of 108 degrees in summer. This is especially true for the world's tallest building, the Burj Khalifa, whose 2,650-foot height is clad in more than 1.8 million square feet of Guardian SunGuard Solar Silver 20 and Guardian ClimaGuard NLT Low-E glass.

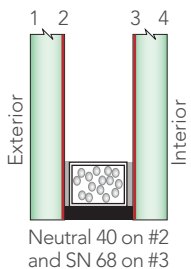
The project's glass provides an anti-glare shield for the strong desert sun, and a high light reflectance to keep the interior from overheating. It also withstands extreme desert temperature swings and strong winds, all while meeting the SOM architects' vision of a matte silver reflective color for the building without use of tinted glass or ceramic frit.

Guardian's first conversations with the architects included discussions about glass thickness calculations based on wind loads, as well as calculations that took into consideration glass movement and temperature differences between the ground floor and the top of the tower during each season. Stress on the glass caused by the temperature difference between production and installation conditions was another important consideration in determining glass thickness.

The glass is positioned vertically in the facade frame and segmented around the tower to avoid the visibility of small distortions that occur during the heat-strengthening process of glassmaking. (In a completely flat facade, the high reflective glass would show more distortions.) Heat-strengthened glass has been subjected to a heating and cooling cycle and is typically twice as strong as annealed glass of the same thickness and configuration. Throughout the manufacturing and installation process, Guardian instituted tight quality control to ensure that the building's nearly 26,000 panels would live up to the standard of the record-breaking structure.

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can easily see outside. HKS's selection of SunGuard products also improved the building's energy efficiency and created a comfortable setting for children and families. The building is LEED Certified Silver. For complete performance data, project photos and other ways to Build With Light, visit SunGuardGlass.com. Or call 1-866-GuardSG (482-7374).

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corianec

ETERNIT

Eter-Color is a fully compressed, autoclaved, fiber-cement panel for interior or exterior applications. The panel is through-colored and is available in a variety of formats.

fibercementproducts.com

FORMICA VIVIX

Exterior panels for vertical applications with a rain-screen attachment system are offered in solid colors, patterns, and wood grains that withstand exposure to sunlight and weather.

formica.com

KREYSLER & ASSOCIATES

The California-based custom fabrication shop specializes in the design, engineering, and manufacture of composite products for architecture, sculpture, and industrial applications.

kreysler.com

LUMINORE

A cold-spray application process applies a protective layer of metal over a variety of exterior facade surfaces, including concrete, fiberglass, and foam.

luminore.com

PARKLEX

High-density stratified timber facade panels use Everlook, a special overlay that dramatically increases the normal life of the panel, improving UV resistance and color stability.

parklex.com

TRESPA

Trespa Meteor panels are ideal for use in innovative and functional ventilated rain-screen cladding systems, on their own or in combination with other materials.

trespa.com



COURTESY COTTO D'ESTE

CERAMICS/CONCRETE

COTTO D'ESTE

Italian manufacturer of porcelain stoneware floors, also makers of Keralite an ultra-thin ceramic tile for cladding.

cottodeste.it

LAFARGE DUCTAL

Ultra high-performance concrete technology increases options for new and renovated facade designs with new shapes and finish options.

ductal-lafarge.com

LAMINAM

Porcelain stoneware slabs measuring 1000x3000x3 mm allow for high-performance, lightweight ceramic ventilated facade designs in a range of finishes.

laminam.it/en

MARAZZI

Porcelain stoneware for ventilated walls is available in multiple colors and styles; large-format tiles resist abrasion, fading, graffiti, and harsh weather conditions.

marazziarchitectural.com

NBK CERAMIC

This Hunter Douglas Company makes large-size terra-cotta rain-screen elements in custom pre-cast and baguette formations. TERRART product line offers a suspended facade system using ventilation and pressure-equalizing elements for building envelope protection.

nbk.com

PALAGIO

Specializing in turnkey rain-screen facades, the company makes terra-cotta tiles designed for easy installation with stone, porcelain, and metal on a pre-engineered substructure.

palagiousa.com

SHILDAN

Shildan provides ceramic sunscreen products and energy-efficient facades, as the exclusive North American representative of the German terra-cotta innovator Moeding, known for its patented horizontal aluminum clip and attachment system.

shildan.com

TAKTL

New TESL8 panels allow for the production of unique facade systems available at a standard VECTR panel price, enabling large-scale facade patterns.

taktl-llc.com

VIRACON

VE-45, a new low-emissivity coating, improves the balance between visible light transmittance, solar control, and enhanced U-values.

viracon.com

YKK AP AMERICA

The architectural product manufacturer has introduced the YUW 750 XT unitized wall system for low- to mid-rise commercial buildings to its enerGfacade product line.

ykkap.com



RICHARD BRYANT/COURTESY SENTRY GLASS

GLASS

GLASPRO

The structural and architectural and glass manufacturer has a 75,000-square-foot California fabrication facility in which to create technically advanced custom glass.

glas-pro.com

GUARDIAN INDUSTRIES

Guardian and Pythagoras Solar now manufacture and market SunGuard Photovoltaic Glass Units (PVGU) for commercial buildings.

sunguardglass.com

OLD CASTLE GLASS

From a major supplier of architectural glass systems and custom curtain and window walls, Old Castle has evolved to providing entire integrated building systems.

oldcastle.com

PPG

New commercial building products include a passive-solar, low-e glass for cool climates and a self-cleaning glass for skylights, canopies, and other sloped glazing.

ppg.com

SAGE

This spring the French glass giant Saint-Gobain acquired Sage, makers of electrochromic smart windows that can tint and block light using only 0.28 watts per square foot of glass.

sageglass.com

SOLADIGM

Based in Milpitas, CA, Soladigm specializes in green building products, including the introduction of a new energy-efficient dynamic glass manufactured in collaboration with Guardian Industries.

soladigm.com

SOUTHWALL AND PLEOTINT

New high-performance insulating glass is the first to combine suspended-film and sunlight-responsive glazing technologies to reduce solar heat gain and increase energy savings.

southwall.com

TGP ARCHITECTURAL

Technical glass product manufacturer provides innovative specialty glass, including the new linear self-supporting channel glass, Pilkington Profilit, and steel framing systems.

tgpamerica.com

VIRACON

VE-45, a new low emissivity coating, improves the balance between visible light transmittance, solar control, and enhanced U-values.

viracon.com

W&W GLASS

The architectural glass and metal contractor specializes in curtain walls, storefronts, entrances, ornamental metal, skylights, and Pilkington Planar ssss structural glass systems.

wwglass.com



COURTESY CAMBRIDGE ARCHITECTURAL

METALS/MESH/TENSILE FABRIC

ALPOLIC

Alpolic/fr is an advanced fire-retarding exterior cladding composed of a mineral-filled, fire-resistant thermoplastic core sandwiched between two thin metal skins. alpolic-northamerica.com

BIRDAIR

Tensile architecture reduces material usage and increases daylight. Tensotherm with Lumira aerogel fabric membrane now optimizes rooftop thermal efficiencies. birdair.com

CAMBRIDGE

Streamlined manufacturing and pre-engineered systems are customizable to an architect's vision for any type of project in the United States and internationally. cambridgearchitectural.com

DORALCO

The custom architectural metal company specializes in innovative custom metal fabrication for projects seeking LEED certification. doralco.com

FABRAL

The Lancaster, PA-based metal roof and wall system manufacturer is known for standing seam roofs and standing seam roofs paired with solar. fabral.com

FIRESTONE BUILDING PRODUCTS

The new SunWave SMRT is a solar-powered day-lighting solution that brings high levels of diffused natural light into buildings, reducing lighting energy consumption by 50 to 80 percent. firestonebpco.com

GKD

The Capital Gate Tower in Abu Dhabi is clad with a GKD Tigris stainless-steel splash that eliminates more than 30 percent of the sun's heat from the building. gkdmetailfabrics.com

KALZIP

Kalzip is a multi-component system offering solutions and finishes for roofs, facades, and the entire building envelope. kalzip.com

RHEINZINK

A range of roofs and facades made of Rheinzink titanium zinc include modular rainscreen panels that allow for quick and cost-efficient installation. rhein-zink.us

SEFAR ARCHITECTURE

Vision, a metal-coated precision fabric interlayer is typically laminated within glass or other transparent materials to create unique aesthetic design possibilities in facades. sefar.us

SYNTHEON

The ACCEL-E wall system combines the strength and performance of cold-formed steel framing with the insulation properties of expanded polystyrene. syntheoninc.com/accel-e

UNI-SYSTEMS

Facilitated by a team of engineers, the company's kinetic architecture solutions turn buildings into mechanized structures that change with climate, need, or purpose. uni-systems.com

U.S. ALUMINUM

This subsidiary of C. R. Laurence manufactures and supplies aluminum curtain walls, window walls, hurricane resistant systems, blast mitigation systems, and sunshades. usalum.com

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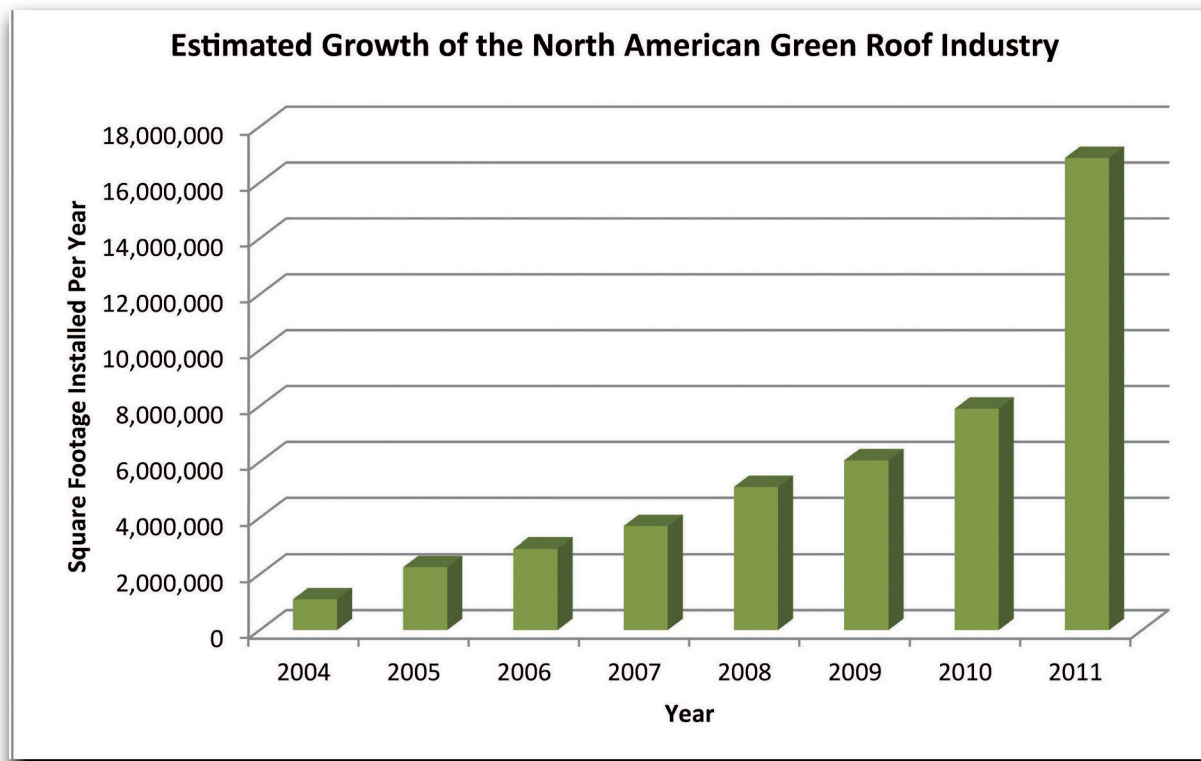
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AUGUST

MONDAY 8

EXHIBITION OPENING
Saving Endangered Species
The Anthropology Museum
Northern Illinois University
1425 West Lincoln Hwy.
Dekalb, IL
niu.edu

THURSDAY 9

LECTURE
The History of the Spacesuit
7:00 p.m.
Figge Art Museum
225 West Second St.
Davenport, IA
figgeartmuseum.org

SATURDAY 11

EXHIBITION OPENING
DIY: Photographers & Books
The Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
clevelandart.org

WORKSHOP

Summer Saturdays: Origami
10:00 a.m.
Frank Lloyd Wright
Preservation Trust
Robie House
5757 South Woodlawn Ave.
gowright.org

EVENTS

Restoration Workdays
9:00 a.m.
Lake County Forest Preserves
1899 West Winchester Rd.
Libertyville, IL
lcfpd.org

Tour: Skyscrapers as Fine Art
10:00 a.m.
Museum of Contemporary
Art Chicago
220 East Chicago Ave.
mcachicago.org

WITH THE KIDS

Radio Disney Road Crew
12:00 p.m.
Chicago History Museum
1601 North Clark St.
chicagohistory.org

SUNDAY 12

FILM
Speed & Angels
1:30 p.m.
Chicago History Museum
1601 North Clark St.
chicagohistory.org

TOUR

1920s Architectural Tour of Cleveland Landmarks
2:00 p.m.
The Cleveland Museum of Art
11150 East Blvd.
Cleveland, OH
clevelandart.org

EVENT

Columbus Streetcar Strike
2:00 p.m.
Ohio History Center
800 East 17th Ave.
Columbus, OH
ohsweb.ohiohistory.org

TUESDAY 14

EXHIBITION OPENING
Inventing the Modern World: World's Fairs
The Nelson-Atkins
Museum of Art
425 Oak St.
Kansas City, MO
nelson-atkins.org

TOUR

The National Hellenic Museum of Chicago
6:00 p.m.
National Hellenic Museum
330 South Halsted St.
aiachicago.org

WEDNESDAY 15

SYMPOSIUM
Northwestern University Symposium
Northwestern University
375 East Chicago Ave.
aiachicago.org

THURSDAY 16

TOUR
Maya Romanoff Manufacturing Facility
12:00 p.m.
3435 Madison St.
Skokie, IL
aiachicago.org

EVENT

Quality Control for Masonry
12:00 p.m.
AIA Chicago
35 East Wacker Dr.
aiachicago.org

EVENT

FULL/Gallery Talk and Tea: Korean International Art
12:00 p.m.
Smart Museum of Art
5550 South Greenwood Ave.
smartmuseum.uchicago.edu

FRIDAY 17

FILM
The Oscar Nominated Animated Short Films 2012
7:00 p.m.
The Cleveland Museum of Art
11150 East Blvd.
Cleveland, Ohio
clevelandart.org

EVENT

The Curator is IN! Faces from China's Past
7:00 p.m.
The Nelson-Atkins
Museum of Art
4525 Oak St.
Kansas City, MO
nelson-atkins.org

SATURDAY 18

EXHIBITION OPENING
The Formation of the Japanese Print Collection at the Art Institute: Frank Lloyd Wright and the Prairie School
The Art Institute of Chicago
111 South Michigan Ave.
artic.edu

SUNDAY 19

EVENT
Creative Movement Class: The Overlooked Body
11:00 a.m.
Kemper Museum of Contemporary Art
4420 Warwick Blvd.
Kansas City, MO
kemperart.org

TUESDAY 21

EXHIBITION OPENING
Southwestern Art: Selected Works
7:00 p.m.
Valparaiso University
1700 Chapel Dr.
Valparaiso, IN
valpo.edu

FRIDAY 24

FILM
Urban Roots
(Mark MacInnis, 2011),
93 min.
7:00 p.m.
Cook Auditorium
Grand Rapids Art Museum
101 Monroe Center
Grand Rapids, MI
artmuseumgr.org

FRIDAY 24

FILM
Charles Kleibacker Film Festival
Columbus Museum of Art
480 East Broad St.
Columbus, OH
columbusmuseum.org

SATURDAY 25

TOUR
Jets, Pools, and Waterfalls: Chicago Fountains
1:00 p.m.
Chicago History Museum
1601 North Clark St.
chicagohistory.org

TUESDAY 28

TOUR
AIA Topeka Governor's Mansion Tour
12:00 p.m.
Cedar Crest
801 Buchanan St.
Topeka, KS
aiaks.org

FRIDAY 31

EXHIBITION OPENING
Carbon 13
Ballroom Marfa
108 East San Antonio St.
Marfa, TX
ballroommarfa.org

SEPTEMBER

SATURDAY 1

EXHIBITION OPENING
MCA DNA: John Cage
Museum of Contemporary Art Chicago
220 East Chicago Ave.
mcachicago.org

EVENT

Silence Is Golden: A Chat with Silent Movie Star Lillia
1:00 p.m.
Ohio History Center
800 East 17th Ave.
Columbus, OH
ohsweb.ohiohistory.org

EXHIBITION OPENING

Gilded Age of Haviland China
Ohio History Center
800 East 17th Ave.
Columbus, OH
ohsweb.ohiohistory.org

FRIDAY 7

LECTURES
Finding Home in an Unstable World
11:30 a.m.
Webster University
470 East Lockwood Ave.
Webster Groves, MO
laumeiersculpturepark.org

Dr. John T. Spike

Florence in Perspective
1:30 p.m.
Law Building
The Museum of Fine Arts Houston
1001 Bissonnet St.
Houston, TX
mfah.org

EXHIBITION OPENING

Charles Barth: A Kaleidoscope of Culture
5:00 p.m.
Cedar Rapids Museum of Art
410 Third Ave. SE
Cedar Rapids, IA
crma.org

SATURDAY 8

LECTURE
Megan Emery Conservation of the Tiffany Windows
2:00 p.m.
Cincinnati Art Museum
953 Eden Park Dr.
Cincinnati, OH
cincinnatiartmuseum.org

WITH KIDS

Family Day: Art Monsters
1:00 p.m.
Smart Museum of Art
5550 South Greenwood Ave.
smartmuseum.uchicago.edu

TOUR

Devil in the White City
1:00 p.m.
Chicago History Museum
1601 North Clark St.
chicagohistory.org

EVENT

CAMP OUT: Finding Home in an Unstable World
Laumeier Sculpture Park
12580 Rott Rd.
St. Louis, MO
laumeiersculpturepark.org

SUNDAY 9

TOUR
Curator Tour: Korean Art
2:00 p.m.
Smart Museum of Art
5550 South Greenwood Ave.
smartmuseum.uchicago.edu

FILM

A Magical Vision
1:30 p.m.
Chicago History Museum
1601 North Clark St.
chicagohistory.org

MONDAY 10

LECTURE
Aaron Betsky
6:00 p.m.
University of Kentucky
209 Pence Hall
Lexington, KY
uky.edu

WEDNESDAY 12

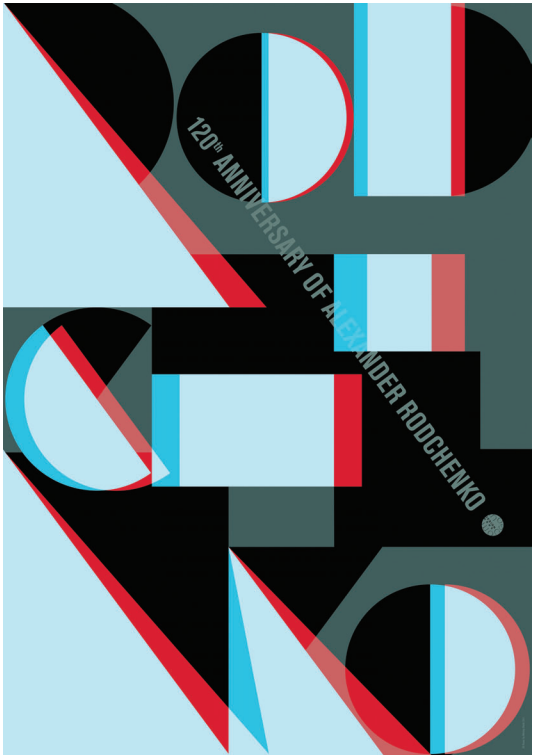
EXHIBITION OPENING
Smarter Living: The 2000-Watt Society
Taubman College Gallery
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

CONFERENCE

Bringing Kansas Home
Manhattan Conference Center
401 South Third St.
Manhattan, KS
aiaks.org

LECTURE

Sustainable Native Gardens
6:30 p.m.
Neville Public Museum
210 Museum Pl.
Green Bay, WI
nevillepublicmuseum.org



COURTESY MARSH GALLERY

RUSSIAN POSTERS – RODCHENKO 120

Indiana University–Purdue University Indianapolis
Herron School of Art and Design Marsh Gallery
735 West New York Street Indianapolis, IN
Through August 24

In recognition of the 120th anniversary of the birth of Alexander Rodchenko, Moscow Design Week organized a poster campaign honoring the Russian avant-garde artist, graphic designer, and photographer. Commissioning work from twenty prominent Russian poster artists, the campaign sought to create a dialogue between contemporary graphic designers and a master of the discipline. Sergei Serov, curator of the project, writes, “The posters are not only a tribute to the great artist, but a reflection on the historical destiny of graphic design.” The posters all bear Rodchenko’s influence in unique ways. Elements from some of his most notable designs are repurposed, utilizing Rodchenko’s own language of collage and geometric composition. These strict geometries inform Nikolai Shtok’s entry, above, where simple geometric forms are abstracted and composed as a Rodchenko-inspired typography.



COURTESY MILWAUKEE MUSEUM OF ART

GRETE MARKS: WHEN MODERN WAS DEGENERATE

Milwaukee Art Museum
700 North Art Museum Drive Milwaukee, WI
September 6 to January 1

Grete Marks was born in Cologne in 1899 to an artistic Jewish family, and she enrolled in the ceramics program at the Bauhaus School in 1920. In 1923 she left the school to marry a young industrialist with whom she founded the Haël Factory for Artistic Ceramics to produce her designs. These works are composed of simple geometric shapes, glazed with striking colors and patterns in the style of Soviet Constructivist painters and showcasing the Bauhaus ideal of uniting industrial mass-production with Modernist aesthetics. Marks’ legacy as a potter was cut short by the Nazi party when in 1935 they declared her artwork “degenerate,” and her avant-garde pottery career ended with the onset of World War II. This will be the first American exhibition to explore Marks’ work and the circumstances that have prevented her name from entering the list of Bauhaus greats.



COURTESY BRIDGEHOUSE MUSEUM

BIG IDEAS, MURKY PRESENTATION

Waterline
McCormick Bridgehouse and Chicago River Museum
376 North Michigan Avenue
Through August 31

Waterline, an exhibition of proposals for redeveloping one segment of the Chicago River, is chock-full of interesting ideas. But unless you're well versed in deciphering the kinds of materials architecture students prepare for their studio

projects, you might have some difficulty discovering them.

The show is a product of an innovative program at the Harvard Graduate School of Design (GSD) that encourages its students to look for challenges well outside the

confines of its storied Yard. As Skidmore, Owings & Merrill Urban Design partner Philip Enquist explains, GSD invites architects throughout the world to come to Cambridge and pitch their ideas for an on-site, concentrated design studio experience. He brought the concept for a re-imagining of the river's south branch, and twelve students—a mix of architects, landscape architects, and urban planners—signed up.

Enquist says the students spent four days in Chicago for site visits and meetings, and each presented an solution that addressed a problem in one or more of three areas: the river's economy, its ecology, and its culture.

Unfortunately, it's hard to judge most of them based on what they've presented on the single banner they've been offered to display at the museum. Architects don't always recognize that most of the world doesn't think as visually as they do, so when they're presenting projects to the general public, they often fail to offer any supplemental explanation of what they're proposing, and the results can be frustrating.

Which is not to say there isn't a lot worthwhile in the show. Even the projects that seem totally underdeveloped offer hints of something challenging and provocative. Roger Weber's *City of Rhetoric* proposes a zoning-based scheme to promote residential and commercial growth

through development of "non-spatial conceptual goals for the riverfront." It's unclear, however, what that means.

Some of the projects are much more specifically explained, although their boards leave a lot of questions unanswered. William Dibernardo's proposal for fish farms that simultaneously provide economic development and address a potential ecological nightmare—the Asian carp invasion—is intriguing, but how will it work? Nina Chase's concept for development of a Slip District that will create an industry based around water is similarly thought provoking, but overall environmental conditions along the river's south **continued on page 19**



Towering Ideas

Skyscraper: Art and Architecture against Gravity
Museum of Contemporary Art Chicago
220 East Chicago Avenue
Through September 23

Chicago seems a fitting place to host *Skyscraper: Art and Architecture against Gravity*. It is the birthplace of the form that helped inspire these works of art, after all. But for those who live here, it is also a place of tension, yearning, and a peculiar sort of beauty Nelson Algren once described as "like loving a woman with a broken nose."

The exhibition features a diverse group of artists from around the world and across time, working in many media. Their work does not focus on formal beauty, although paeans to the Chrysler Building and Marina City appear. Instead, the show's artists dwell on ideas of memory, isolation, and reinvention.

Ahmet Öğüt's *Exploded City* is a sculptural amalgamation of buildings damaged or destroyed in terrorist strikes since 1990, accompanied

by text written in the style of Italo Calvino's *Invisible Cities*: The imaginary city's inhabitants know they will be "blasted to the ground," yet they go on "excitedly decorating the house." The ghost town notably omits the World Trade Center towers, but is denied any nuance (intended or not) their absence offers, due to a curatorial choice to surround Öğüt's work with a room full of work about the 2001 attacks.

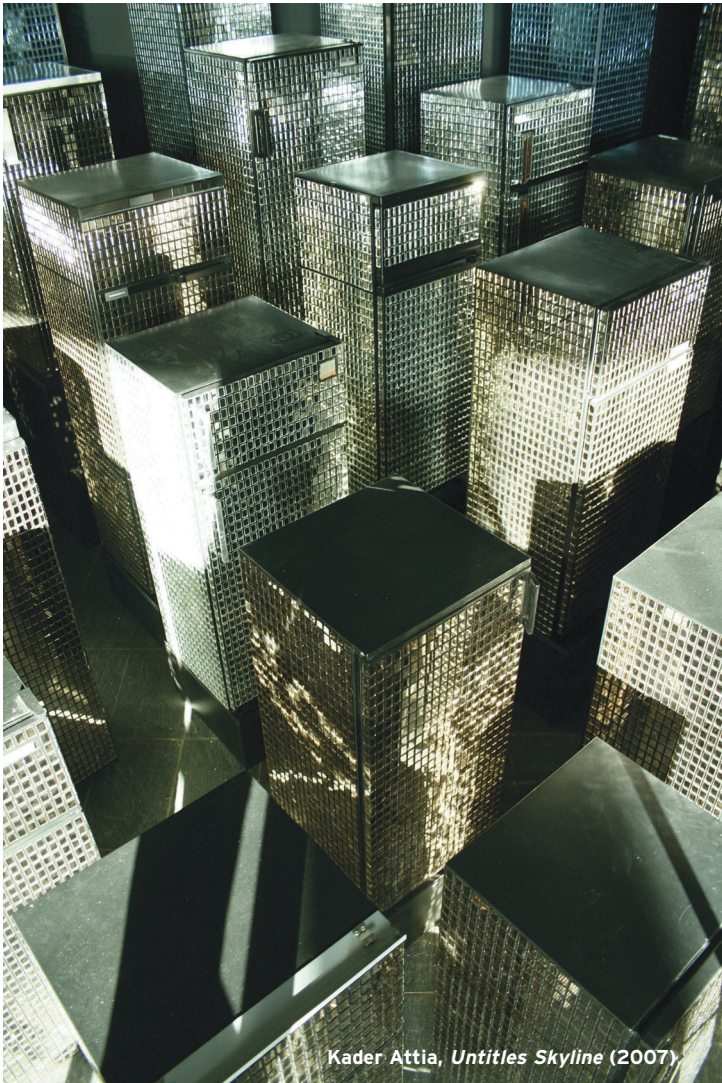
The humanity of skyscrapers is a common thread—far beyond the exhibit room labeled "personification," in which gallery goers can crank Vito Acconci's hilarious *High Rise* to reveal a 20-foot tall erection. Phalluses aside, architectural forms are made human with remarkable subtlety at this exhibit. The form is erotic and overpowering, but with a depth of emotion and a weakness

Left: Michael Wolf, *Transparent City #6* (2007)

imparted by the hands of its builders.

Yin Xiuzhen's *Portable City* project speaks to transience and memory with her suitcase sculptures of various cities made from used clothing. Even in the at-times somber *Installation No. 3* by Jan Tichy, an abstract paper structure seems fragile against the projector's harsh light. Its shadow morphs behind it as the projection shifts, a nod to the people who appear later in silhouette and their crucial, ever-changing perspectives.

Kader Attia's 2007 installation *Untitled (Skyline)* looms in the corner of a mostly unoccupied, darkened room. The 40 recycled refrigerators covered in tiled mirrors form a glitzy skyline of garbage, winking in the distance. It's a beautiful contrast to the video piece by Fikret Atay, projected on the wall opposite *Untitled (Skyline)*. It features a man drumming on buckets on a hill above a Turkish town, toward which he kicks his makeshift instrument after a raucous drum session. His declaration of individuality amid an unsympathetic city is not out of place **continued on page 19**



Kader Attia, *Untitled Skyline* (2007)

COURTESY MCA CHICAGO

TOWERING IDEAS continued from page 18 here, but its clamor overwhelms the installations in other rooms.

Drumming is still audible from the passageway housing Andy Warhol's anti-film *Empire*, a stationary shot of the Empire State Building over 8 hours, condensed here to 50 minutes. It's a majestic, perhaps nostalgic, voyeurism—reverent, or at least compassionate, curiosity for one's own world.

Michael Wolf's *Transparent City* photographs depict high-rises in all their claustrophobic wonder. Marina City is one of many subjects photographed in beautiful detail. The buildings' own architectural forms overlay the intricate patterns of daily life that make these vertical cities hypnotic. Shizuka Yokomizo's *Dear Stranger* project is a bit of willful exhibitionism—Yokomizo's portraits capture high-rise residents just before they close their blinds. The subjects know they are being photographed, but they cannot see their photographer.

This is a wonderful show regardless of the viewer's knowledge of architecture. After all, the skyscraper has served ambivalently as hero, villain, oppressor, and martyr in the story of urban life for nearly 100 years. Now, with the help of these artists, they speak back.

CHRISTOPHER BENTLEY IS AN'S ASSOCIATE MIDWEST EDITOR.

BIG IDEAS, MURKY PRESENTATION continued from page 18 branch seem to make both projects impractical.

The best of the projects are ingenious, easy to grasp, and actually conceivable. Stephanie Saltzman's proposal for Wolf Point, including a new bridge across the river and a rapid transit bus line, imagines a completely novel transportation artery that really follows the river's flow. The most ambitious presentation is Aleksandr Nizhikovskiy's plan to use the now-vacant U.S. Post Office spanning the Congress Expressway as an academic/research link between the river and the University of Illinois—Chicago campus and includes a park

property built above the city's famed Circle interchange. While audacious, it doesn't seem outside the realm of possibility if executed, and in focusing on the intersection of Congress and Halsted streets, it symbolically carries out one of the prime unrealized aspects of the famed Chicago Plan of 1909.

All of the projects could benefit from a more detailed presentation of the students' proposals. Enquist says the projects will be repackaged for an exhibition later this year at Chicago Architecture Foundation. Let's hope they have the opportunity to do so then.

PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.

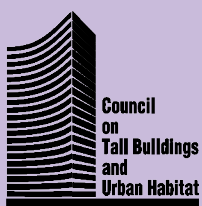
Below: A proposal by Sabatu Dennis



COURTESY BRIDGEHOUSE MUSEUM

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Doha Tower; Doha, Qatar
Ateliers Jean Nouvel

Al Bahar Towers; Abu Dhabi, UAE
Peter Oborn – Aedas Architects

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TOMM ROSSITER

If you've ever seen a concert at Millennium Park, you're familiar with the work of Schuler Shook. The firm does theater planning and lighting design—principal Bob Shook has one foot in each world. Shook helped design the theater spaces in the University of Chicago's Reva and David Logan Center for the Arts, which will officially open in the fall. It's the latest in a long list of projects that includes opera houses, worship spaces, and concert venues like the Ravinia and Pritzker pavilions. *AN's* Associate Midwest Editor Christopher Bentley speaks to Bob Shook, principal of Schuler Shook.

***The Architect's Newspaper:* The Logan Center has been billed as a "mixing bowl for the arts." How did you encourage collaboration through design?**

Bob Shook: It was a very interesting project to work on. We were involved very early on, and it was clear to us from the beginning that the university wanted a building that would encourage the various art departments to work together. We do a lot of university projects and what you realize is those departments, they just want their own space, their own territory. It was just the opposite here.

Each department needs their own space, but the building needs to be arranged in such a way that they're always bumping into each other. I think the building works beautifully, and it is to Tod Williams Billie Tsien Architects' credit that it does. It's

easy to understand the organization, but at the same time the different areas are distributed in such a way that you can't avoid each other.

The performance hall is very versatile. What were your goals with the design of that space?

The main performance space was always envisioned as a space that was optimized for music, but able to do just about anything: movies, theater, dance, all types of performances. One of the main tenants in the building is the theater and performing arts department, TAPS. They wanted to be sure that whatever we did in this space, even though it's primarily a music space, it's possible to do a dance performance or theater performance. The side walls of the stage pivot and can be made into masking curtains; the back wall can be pulled forward. So that space is fairly flexible.

It has a lot of acoustical flexibility as well. There are banners that can be brought down to soften the space if you're going to use it for film, for example, or spoken word. When those banners go away that space becomes extremely reverberant and you can have a band or an orchestra onstage and really hear how the room reacts.

You've also designed smaller spaces. Do you try to achieve the same feeling of intimacy between audience and performer, no matter the size?

Intimacy is always high on the list. We want there to be a really good connection



COURTESY SCHULER SHOOK

between the viewer and the performer. There are spaces around where the audience is extremely steep and they end up looking down on the performers, which I don't think makes for a very good performance space. We think that the performers and the audience ought to be looking at each other in the eye most of the time.

Schuler Shook has a big footprint in the niche of higher education performance spaces. Is that just because they're the ones who are building?

There's a lot of that activity going on in Chicago, which is fabulous. Ten years ago all the performing arts construction in Chicago was on the professional level: The Looking Glass, Chicago Shakespeare, and so forth were all done in the last 10 to 15 years. Now it's all on the higher-ed side. **We're building out an infrastructure for the arts.**

It's appropriate for Chicago, which has always been a great community for the arts. **It's summer concert season, so the Ravinia and the Pritzker pavilions are in full swing. Do you ever catch concerts there? How does it sound to you now?**

I love both. Ravinia was an early project for us and I've had an affinity for that theater all my life. The big renovation they did 15 years ago really made it a better experience not just for the symphony, but for the audience as well. They're hearing a lot better than they used to. I think it will always be a well-attended theater in Chicago.

Pritzker Pavilion is attracting a whole new audience to classical music, which I think is fabulous. Attendance for classical music is down nationwide, and I think Ravinia is certainly holding its own, and Pritzker Pavilion has been skyrocketing. So Chicago, I think, is ahead of the rest of the country in terms of getting people out to classical music concerts, especially in the summer.

Where does your interest in lighting design stem from? Your interest in performance spaces?

My background was in theatrical lighting. Most people working here have a background either in theatrical lighting or architectural engineering with an emphasis in lighting. If you come out of a program that teaches you about architectural engineering, you're coming at it from a slightly different standpoint. Those of us who are coming from the theater have a more unbridled, artistic viewpoint.

I got bitten by the theater bug kind of early. When I was about to graduate high school in Louisville—they have a fabulous regional theater called Actors Theater of Louisville that I used to attend and worked for.

There was a point back in the early 1980s when people didn't have anyone to call if they had an architectural lighting project, and they would pick up the phone to call some theatrical lighting designers.

When you work in theater long enough you're working in an ephemeral process. Shows go up, they play for six weeks and they're gone. There's something kind of fascinating about that, but at the same time there's a yearning for more permanence.

A lot of what we talk about on almost any project we do is quality of light. What is the quality of light? I genuinely want an office space to have a feeling of increased productivity. I want people to like working there and to feel enthused by it.

Are most architects receptive to your influence as a lighting designer? Has that changed over time?

When we first started working, what architects were most grateful for was that we would get them out of trouble. A project would finish up and there would always be at least one space with a lighting problem.

It's a result of the fact that it's impossible for architects to be fully trained in every aspect of what they do. That's why there are landscape consultants, HVAC engineers, and so forth. So it doesn't surprise me at all when things go wrong if there's no designer looking after the lighting. Things go wrong sometimes even when there is a lighting designer.

You've designed lighting for spaces from healthcare facilities to hotels. Is there a standard approach across such varied industries?

There's a lot of opportunity there, and a lot of new research showing how lighting can be incredibly effective in helping patients recover. Last week the American Medical Association put out a report that was not unexpected from our standpoint showing how too much artificial light in patient rooms is detrimental. Lighting can and should support the patient experience better.

We've known for a while now that blue light suppresses melatonin, so you don't want anybody—patient or not—existing in a lot of cool blue light late at night because that will disrupt your sleep. We're starting now to apply a lot of this research to the lighting of healthcare facilities and I think it's going to make a huge difference.

It's a somewhat thankless job from a design perspective, designing lighting. Few people who aren't architects stop and say, I wonder who the lighting designers were.

A lot of people don't even know that there is such a thing as a lighting designer. They just think about it as part of the architecture.

The user has a certain level of expectation: he wants soft shadows, low glare, bright surfaces. Our goal is to filter out all those things that people object to, that don't work with lighting. At the same time we want the light to feel as if it totally belongs in that architectural space.

We stand for quality of light. There are so many studies that show the high degree to which lighting can affect performance in an office environment.

Another area is just the level of control. Control systems now are very sophisticated—you could be in a cubicle farm and dim your lighting from your computer screen. People like to have to control of their environment.

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